

Изданія М.П.БЪЛЯЕВА въ Лейпцигѣ

**А. ГЛАЗУНОВЪ**  
**ОСЕНЬ**

ЧЕТВЕРТАЯ КАРТИНА ИЗЪ БАЛЕТА „ВРЕМЕНА ГОДА“

СОЧ. 67<sup>б</sup>

**A. GLAZOUNOW**  
**L'AUTOMNE**

QUATRIÈME TABLEAU DU BALLET „LES SAISONS“

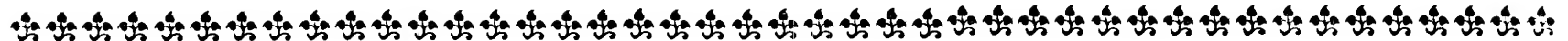
О P. 67<sup>b</sup>

Partition d'orchestre

1910  
2703

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.



## Compositions pour Orchestre.

| Antipow (C.). Op. 7. Allegro symphonique pour Orchestre.   | M.      | R.   |
|--|---------|------|
| Partition d'orchestre . . . . .  | 5.50    | 1.95 |
| Parties d'orchestre . . . . .  | 10.—    | 3.50 |
| Parties supplémentaires . . . . .  | à —.60  | —25  |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 2.50    | —90  |
| <b>Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.</b>   |         |      |
| Partition d'orchestre . . . . .  | 2.—     | —70  |
| Parties d'orchestre . . . . .  | 5.50    | 1.95 |
| Parties supplémentaires . . . . .  | à —.40  | —15  |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 1.40    | —50  |
| — Op. 9. Valse-Fantasia pour Orchestre.  |         |      |
| Partition d'orchestre . . . . .  | 2.50    | —90  |
| Parties d'orchestre . . . . .  | 8.50    | 3.—  |
| Parties supplémentaires . . . . .  | à —.40  | —15  |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 1.80    | —65  |
| <b>Artelboucheff (N.), Witkol (J.). Liadow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre.</b> |         |      |
| Partition d'orchestre . . . . .  | 6.50    | 2.30 |
| Parties d'orchestre . . . . .  | 14.—    | 4.90 |
| Parties supplémentaires . . . . .  | à —.80  | —30  |
| Réduction pour Piano à 4 mains par N. Artelboucheff . . . . .  | 2.—     | —70  |
| <b>Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre.</b>   |         |      |
| Partition d'orchestre . . . . .  | 4.50    | 1.60 |
| Parties d'orchestre . . . . .  | 8.50    | 3.—  |
| Parties supplémentaires . . . . .  | à —.40  | —15  |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 2.50    | —90  |
| <b>Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé, "Mlada", orchestré par N. Rimsky-Korsakow.</b>   |         |      |
| Partition d'orchestre . . . . .  | 3.50    | 1.25 |
| Parties d'orchestre . . . . .  | 7.50    | 2.65 |
| Parties supplémentaires . . . . .  | à —.40  | —15  |
| Réduction pour Piano à 4 mains par N. Sokolow . . . . .  | 1.60    | —60  |
| — Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“.  |         |      |
| 1. Ouverture.  |         |      |
| Partition d'orchestre . . . . .  | 5.—     | 1.75 |
| Parties d'orchestre . . . . .  | 9.—     | 3.15 |
| Parties supplémentaires . . . . .  | à —.50  | —20  |
| Réduction pour Piano à 4 mains par N. Sokolow . . . . .  | 2.50    | —90  |
| Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .   | 1.80    | —65  |
| 2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennne).   |         |      |
| Partition d'orchestre . . . . .  | 9.50    | 3.35 |
| Parties d'orchestre . . . . .  | 18.—    | 6.30 |
| Parties supplémentaires . . . . .  | à 1.—   | —35  |
| Réduction pour Piano à 4 mains par N. Sokolow . . . . .  | 4.—     | 1.40 |
| Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .   | 2.50    | —90  |
| 3. Marche poloviennne.   |         |      |
| Partition d'orchestre . . . . .  | 4.—     | 1.40 |
| Parties d'orchestre . . . . .  | 10.—    | 3.50 |
| Parties supplémentaires . . . . .  | à —.40  | —15  |
| Réduction pour Piano à 4 mains par N. Sokolow . . . . .  | 1.80    | —65  |
| Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .   | 1.60    | —60  |
| — Eine Steppensklizze aus Mittelasien, für Orchester.  |         |      |
| Partitur . . . . .   | 2.—     | —70  |
| Orchesterstimmen . . . . .   | 5.50    | 1.95 |
| Duplirstimmen . . . . .  | je —.30 | —10  |
| Arrangement für Pianoforte zu 4 Händen vom Componisten . . . . .   | 1.80    | —65  |
| Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul . . . . .   | 1.40    | —50  |
| — 2 Parties de la 3 <sup>me</sup> Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.  |         |      |
| Partition d'orchestre . . . . .  | 6.—     | 2.10 |
| Parties d'orchestre . . . . .  | 11.—    | 3.85 |
| Parties supplémentaires . . . . .  | à —.80  | —30  |
| Réduction pour Piano à 4 mains: la 1 <sup>re</sup> partie par A. Glazounow, la 2 <sup>me</sup> partie par N. Sokolow . . . . .                               | 3.—     | 1.05 |

No. 1a.

## Compositions pour Orchestre.

| Cui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)                  | M.     | R.    |
|---|--------|-------|
| Partition d'orchestre . . . . .   | 4.—    | 1.40  |
| Parties d'orchestre . . . . .   | 8.—    | 2.80  |
| Parties supplémentaires . . . . .   | à —.60 | —25   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 2.50   | —90   |
| <b>Glazounow (Alexandre). Op. 3. 1<sup>re</sup> Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>   |        |       |
| Partition d'orchestre . . . . .   | 6.—    | 2.10  |
| Parties d'orchestre . . . . .   | 11.—   | 3.85  |
| Parties supplémentaires . . . . .   | à —.60 | —25   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 2.50   | —90   |
| — Op. 5. 1 <sup>re</sup> Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.  |        |       |
| Partition d'orchestre . . . . .   | 18.—   | 6.30  |
| Parties d'orchestre . . . . .   | 25.—   | 8.75  |
| Parties supplémentaires . . . . .   | à 1.60 | —60   |
| Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow . . . . .   | 6.—    | 2.10  |
| — Op. 6. 2 <sup>me</sup> Ouverture sur des thèmes grecs pour grand Orchestre.   |        |       |
| Partition d'orchestre . . . . .   | 9.—    | 3.15  |
| Parties d'orchestre . . . . .   | 15.—   | 5.25  |
| Parties supplémentaires . . . . .   | à —.80 | —30   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 3.50   | 1.25  |
| — Op. 7. Sérénade pour Orchestre. La.   |        |       |
| Partition d'orchestre . . . . .   | 2.50   | —90   |
| Parties d'orchestre . . . . .   | 5.50   | 1.95  |
| Parties supplémentaires . . . . .   | à —.40 | —15   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 1.20   | —45   |
| — Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.  |        |       |
| Partition d'orchestre . . . . .   | 3.—    | 1.05  |
| Parties d'orchestre . . . . .   | 6.—    | 2.10  |
| Parties supplémentaires . . . . .   | à —.40 | —15   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 1.80   | —65   |
| — Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.) |        |       |
| Partition d'orchestre . . . . .   | 12.—   | 4.20  |
| Parties d'orchestre . . . . .   | 22.—   | 7.70  |
| Parties supplémentaires . . . . .   | à 1.40 | —50   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 5.50   | 1.95  |
| — Op. 11. 2 <sup>me</sup> Sérénade pour petit Orchestre. ré.  |        |       |
| Partition d'orchestre . . . . .   | 1.80   | —65   |
| Parties d'orchestre . . . . .   | 3.50   | 1.25  |
| Parties supplémentaires . . . . .   | à —.30 | —10   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 1.20   | —45   |
| — Op. 12. Poémelyrique. Andantino pour grand Orchestre.   |        |       |
| Partition d'orchestre . . . . .   | 3.—    | 1.05  |
| Parties d'orchestre . . . . .   | 5.50   | 1.95  |
| Parties supplémentaires . . . . .   | à —.30 | —10   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 1.80   | —65   |
| — Op. 13. „Stenka Rastne“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)   |        |       |
| Partition d'orchestre . . . . .   | 8.50   | 3.—   |
| Parties d'orchestre . . . . .   | 12.—   | 4.20  |
| Parties supplémentaires . . . . .   | à —.80 | —30   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 3.50   | 1.25  |
| — Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale.)   |        |       |
| Partition d'orchestre . . . . .   | 2.50   | —90   |
| Parties d'orchestre . . . . .   | 6.—    | 2.10  |
| Parties supplémentaires . . . . .   | à —.40 | —15   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 1.60   | —60   |
| — Op. 16. 2 <sup>me</sup> Symphonie en fa <sup>#</sup> pour grand Orchestre. (A la mémoire de François Liszt.)  |        |       |
| Partition d'orchestre . . . . .   | 17.—   | 5.95  |
| Parties d'orchestre . . . . .   | 29.—   | 10.15 |
| Parties supplémentaires . . . . .   | à 1.60 | —60   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .   | 7.50   | 2.65  |

## Compositions pour Orchestre.

| Glazounow (Alexandre). Op. 18. Mazurka pour Orchestre.   | M.        | R.    |
|--|-----------|-------|
| Partition d'orchestre . . . . .  | 4.—       | 1.40  |
| Parties d'orchestre . . . . .  | 9.50      | 3.35  |
| Parties supplémentaires . . . . .  | à —.60    | —25   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 2.—       | —70   |
| — Op. 19. La Forêt. Fantaisie pour grand Orchestre.  |           |       |
| Partition d'orchestre . . . . .  | 8.—       | 2.80  |
| Parties d'orchestre . . . . .  | 12.—      | 4.20  |
| Parties supplémentaires . . . . .  | à —.80    | —30   |
| Réduction pour Piano à 4 mains de l'auteur . . . . .   | 3.50      | 1.25  |
| Réduction pour 2 Pianos à 8 mains par C. Tschernoff . . . . .  | 5.—       | 1.75  |
| — Op. 21. Marche de Noces pour grand Orchestre.  |           |       |
| Partition d'orchestre . . . . .  | 3.—       | 1.05  |
| Parties d'orchestre . . . . .  | 7.—       | 2.45  |
| Parties supplémentaires . . . . .  | à —.40    | —15   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 1.80      | —65   |
| — Une Fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre.   |           |       |
| Partition d'orchestre . . . . .  | 5.50      | 1.95  |
| Parties d'orchestre . . . . .  | 11.—      | 3.85  |
| Parties supplémentaires . . . . .  | à —.60    | —25   |
| Réduction pour Piano à 4 mains par N. Sokolow . . . . .  | 2.50      | —90   |
| — Op. 28. La Mer. Fantaisie pour grand Orchestre.  |           |       |
| Partition d'orchestre . . . . .  | 10.—      | 3.50  |
| Parties d'orchestre . . . . .  | 20.—      | 7.—   |
| Parties supplémentaires . . . . .  | à 1.—     | —35   |
| Réduction pour 2 Pianos à 8 mains par l'auteur . . . . .   | 5.50      | 1.95  |
| — Op. 29. Rhapsodie orientale pour grand Orchestre.  |           |       |
| Partition d'orchestre . . . . .  | 13.—      | 4.55  |
| Parties d'orchestre . . . . .  | 23.—      | 8.05  |
| Parties supplémentaires . . . . .  | à 1.20    | —45   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 5.50      | 1.95  |
| — Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.   |           |       |
| Partition d'orchestre . . . . .  | 13.—      | 4.55  |
| Parties d'orchestre . . . . .  | 27.—      | 9.45  |
| Parties supplémentaires . . . . .  | à 1.20    | —45   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 5.—       | 1.75  |
| — Op. 33. 3 <sup>me</sup> Symphonie en Ré pour Orchestre.  |           |       |
| Partition d'orchestre . . . . .  | 15.—      | 5.25  |
| Parties d'orchestre . . . . .  | 36.—      | 12.60 |
| Parties supplémentaires . . . . .  | à 2.50    | —90   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 9.—       | 3.15  |
| — Op. 34. Le Printemps. Tableau musical pour Orchestre.  |           |       |
| Partition d'orchestre . . . . .  | 4.50      | 1.60  |
| Parties d'orchestre . . . . .  | 9.—       | 3.15  |
| Parties supplémentaires . . . . .  | à —.80    | —25   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 1.80      | —65   |
| — Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).  |           |       |
| Full score . . . . .   | 4.—       | 1.40  |
| Orchestral parts . . . . .   | 12.—      | 4.20  |
| Supplementary parts . . . . .  | each —.40 | —15   |
| Piano score . . . . .  | 1.80      | —65   |
| Arrangement as a Duet for the Pianoforte (by the composer). . . . .  | 1.80      | —65   |
| — Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.  |           |       |
| Partition d'orchestre . . . . .  | 6.—       | 2.10  |
| Parties d'orchestre . . . . .  | 14.—      | 4.90  |
| Parties supplémentaires . . . . .  | à —.80    | —30   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .  | 2.50      | —90   |
| — Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet. |           |       |
| Partition d'orchestre . . . . .  | 7.50      | 2.65  |
| Parties d'orchestre . . . . .  | 15.—      | 5.25  |
| Parties supplémentaires . . . . .  | à —.80    | —30   |
| Séparément.  |           |       |
| I. Polonaise, Fr. Chopin, Op. 40 No. 1.  |           |       |
| Partition d'orchestre . . . . .  | 1.60      | —60   |
| Parties d'orchestre . . . . .  | 6.—       | 2.10  |
| Parties supplémentaires . . . . .  | à —.30    | —10   |

## Compositions pour Orchestre.

| Glazounow (Alexandre). Op. 46. Chopiniana.                                   | M.     | R.    |
|--|--------|-------|
| II. Nocturne, Fr. Chopin, Op. 15 No. 1.                                      |        |       |
| Partition d'orchestre . . . . .  | 2.—    | —70   |
| Parties d'orchestre . . . . .  | 4.50   | 1.60  |
| Parties supplémentaires . . . . .  | à —.30 | —10   |
| III. Mazurka, Fr. Chopin, Op. 50 No. 3.                                      |        |       |
| Partition d'orchestre . . . . .  | 2.50   | —90   |
| Parties d'orchestre . . . . .  | 5.—    | 1.75  |
| Parties supplémentaires . . . . .  | à —.30 | —10   |
| IV. Tarentelle, Fr. Chopin, Op. 43.  |        |       |
| Partition d'orchestre . . . . .  | 3.—    | 1.05  |
| Parties d'orchestre . . . . .  | 7.50   | 2.65  |
| Parties supplémentaires . . . . .  | à —.40 | —15   |
| — Op. 47. Valse de concert pour grand Orchestre.                             |        |       |
| Partition d'orchestre . . . . .  | 5.—    | 1.75  |
| Parties d'orchestre . . . . .  | 12.—   | 4.20  |
| Parties supplémentaires . . . . .  | à —.60 | —25   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 2.—    | —70   |
| Transcription de concert pour Piano par Félix Blumenfeld . . . . .           | 2.—    | —70   |
| — Op. 48. 4 <sup>me</sup> Symphonie en Mi <sup>b</sup> pour grand Orchestre. |        |       |
| Partition d'orchestre . . . . .  | 13.—   | 4.55  |
| Parties d'orchestre . . . . .  | 28.—   | 9.80  |
| Parties supplémentaires . . . . .  | à 1.80 | —65   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 5.50   | 1.95  |
| — Op. 50. Cortège solennel pour grand Orchestre.                             |        |       |
| Partition d'orchestre . . . . .  | 3.50   | 1.25  |
| Parties d'orchestre . . . . .  | 9.—    | 3.15  |
| Parties supplémentaires . . . . .  | à —.40 | —15   |
| Arrangement pour Piano à 4 mains par l'auteur . . . . .                      | 1.60   | —60   |
| — Op. 51. 2 <sup>me</sup> Valse de concert pour grand Orchestre.             |        |       |
| Partition d'orchestre . . . . .  | 4.50   | 1.60  |
| Parties d'orchestre . . . . .  | 13.—   | 4.55  |
| Parties supplémentaires . . . . .  | à —.80 | —30   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 2.—    | —70   |
| — Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.             |        |       |
| Partition d'orchestre . . . . .  | 15.—   | 5.25  |
| Parties d'orchestre . . . . .  | 34.—   | 11.90 |
| Parties supplémentaires . . . . .  | à 1.60 | —60   |
| Réduction pour Piano à 4 mains par N. Sokolow . . . . .                      | 6.—    | 2.10  |
| Séparément.  |        |       |
| No. 1. Prélude.  |        |       |
| Partition d'orchestre . . . . .  | 2.50   | —90   |
| Parties d'orchestre . . . . .  | 7.50   | 2.65  |
| Parties supplémentaires . . . . .  | à —.40 | —15   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 1.40   | —50   |
| No. 2. Marionnettes.   |        |       |
| Partition d'orchestre . . . . .  | 2.—    | —70   |
| Parties d'orchestre . . . . .  | 5.—    | 1.75  |
| Parties supplémentaires . . . . .  | à —.30 | —10   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 1.20   | —45   |
| No. 3. Mazurka.  |        |       |
| Partition d'orchestre . . . . .  | 3.—    | 1.05  |
| Parties d'orchestre . . . . .  | 9.—    | 3.15  |
| Parties supplémentaires . . . . .  | à —.40 | —15   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 1.60   | —60   |
| No. 4. Scherzino.  |        |       |
| Partition d'orchestre . . . . .  | 1.40   | —50   |
| Parties d'orchestre . . . . .  | 5.—    | 1.75  |
| Parties supplémentaires . . . . .  | à —.30 | —10   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 1.—    | —35   |
| No. 5. Pas d'action.   |        |       |
| Partition d'orchestre . . . . .  | 1.80   | —65   |
| Parties d'orchestre . . . . .  | 6.—    | 2.10  |
| Parties supplémentaires . . . . .  | à —.30 | —10   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 1.—    | —35   |
| No. 6. Danse orientale.  |        |       |
| Partition d'orchestre . . . . .  | 1.80   | —65   |
| Parties d'orchestre . . . . .  | 6.—    | 2.10  |
| Parties supplémentaires . . . . .  | à —.30 | —10   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 1.—    | —35   |
| No. 7. Valse.  |        |       |
| Partition d'orchestre . . . . .  | 2.50   | —90   |
| Parties d'orchestre . . . . .  | 6.50   | 2.30  |
| Parties supplémentaires . . . . .  | à —.40 | —15   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 1.40   | —50   |
| No. 8. Polonaise.  |        |       |
| Partition d'orchestre . . . . .  | 3.50   | 1.25  |
| Parties d'orchestre . . . . .  | 9.—    | 3.15  |
| Parties supplémentaires . . . . .  | à —.40 | —15   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 1.60   | —60   |
| — Op. 53. Fantaisie pour grand Orchestre.                                    |        |       |
| Partition d'orchestre . . . . .  | 5.50   | 1.95  |
| Parties d'orchestre . . . . .  | 13.—   | 4.55  |
| Parties supplémentaires . . . . .  | à —.80 | —30   |
| Réduction pour Piano à 4 mains par l'auteur . . . . .                        | 2.—    | —70   |

# L'Automne.

Quatrième tableau du ballet

„Les Saisons“

DEC

## ALEXANDRE GLAZOUNOW.

OP. 67

Partition d'orchestre.....Pr.  $\frac{M. 6}{R. 2.10}$

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# L'Automne. Bacchanal.

3

81

Presto.  $\text{♩} = 108$

Alexandre Glazounow, Op. 67<sup>b</sup>.

1 Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

3 Tromboni

e Tuba.

Timpani.

Triangolo.

Tamburino.

Tamburo militare.

Piatti.

Cassa.

Campanelli.

Arpa.

Groupes et rondes des Bacchantes.

Toutes les saisons

Violini I.

Violini II.

Viola.

Violoncelli.

Contrabassi.

81

Presto.

2200. 2703

M. P. Belaieff, Leipzig.

This page contains musical notation for a large ensemble, likely a symphony or opera. The notation is arranged in several systems, each containing multiple staves. The top system includes a vocal line with lyrics and several instrumental staves. The middle section features a large block of instrumental staves, including a prominent bass line. The bottom section includes a French instruction: *prennent part au bacchanal.* followed by more instrumental staves. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings like *mf* and *f*.

This page of musical notation is for a large ensemble, likely a symphony or chamber orchestra. It consists of 18 staves, organized into several systems. The notation includes a variety of musical symbols: notes, rests, beams, and slurs. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are present throughout the score. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is written in a standard musical staff format, with treble and bass clefs used as appropriate for the instruments. The overall layout is clean and professional, typical of a published musical score.

[illegible]

[illegible]

This is a page from a musical score, likely for a symphony, featuring multiple staves with complex notation. The score includes various musical instruments and a double bass line. The notation is dense, with many notes, rests, and dynamic markings. The dynamics include *sf* (sforzando), *p* (piano), *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo). There are also markings for *a2.* (second ending) and *arco* (arco). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The page is numbered 13 at the bottom left.



83

Musical score for page 83, measures 2200-2703. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, dynamic markings (sf, mf, f, mp), and articulation (tr, Vtr). The key signature has two sharps (F# and C#).

The score is divided into two systems. The first system contains measures 2200-2703. The second system contains measures 2704-2703. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, dynamic markings (sf, mf, f, mp), and articulation (tr, Vtr). The key signature has two sharps (F# and C#).

The score is divided into two systems. The first system contains measures 2200-2703. The second system contains measures 2704-2703. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, dynamic markings (sf, mf, f, mp), and articulation (tr, Vtr). The key signature has two sharps (F# and C#).

83

Triang.  
 Tamb-rno.  
 Tamburo militare.  
 Piatti.  
 Cassa.

col  
legno  
 p  
col  
legno  
 p

84 Entrées des saisons. (L'hiver.)

Poco meno mosso,  $\text{♩} = 84$

Fl. gr. I. solo. *p*

Ob.

Clar. I. solo. *p*

Fag. I. *p*

Tamb. mil. *pp*

Viol.

con sord. *pp* *p*

con sord. *pizz.* *p* *mf*

*p*

84 Poco meno mosso.

*cresc.* *mf* *p*

*cresc. poco* *mf* *p*

*cresc. poco* *mf* *p*

*cresc. poco* *mf* *p*

*cresc.* *mf* *p*

*cresc.* *mf* *p*

*cresc.* *mf* *p*

Musical score for measures 85-90. The score is written for a full orchestra. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor. I. II.). The bottom system includes staves for Violin (Viol.), Viola (Viola), and Cello/Double Bass (Cello/Bass). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *pp*, *p*, *mf*, and *cresc.* are indicated throughout the score.

85

Musical score for measures 91-96. The score is written for a full orchestra. The top system includes staves for Flute (Fl. picc.), Flute (Fl. gr.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor. I. II.). The bottom system includes staves for Violin (Viol.), Viola (Viola), and Cello/Double Bass (Cello/Bass). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *pp*, *p*, *mf*, *cresc.*, and *mp* are indicated throughout the score. Specific performance instructions like *(bouché)* and *cresc.* are also present.

Fl. picc. *tr*

Fl. gr. *mp* *tr* *a 2.* *p* *tr* *p*

Ob. *p* *mf*

Clar. *mp* *tr* *a 2.* *p* *mf* *mf* *tr* *p* *mf*

Fag. *p* *mf* *a 2.* *p* *mf*

Cor. *p* *mf* *p* *mf* *p*

Tr-be. *con sord.* *pp* *mf* *p*

Tr-bni e Tuba. *p* *mf* *p*

Timp. *mf*

Triang.

Tamb.no.

Tamburo militare. *p*

Piatti.

Cassa.

Camp.

Viol. *p* *mf* *p* *mf* *p* *mf*

*f* *pizz.* *mf* *mf*

Musical score for a string ensemble, page 14. The score consists of 14 staves, likely representing four string sections (Violins I, Violins II, Violas, and Cellos/Double Basses) in a 2:2 ratio. The notation includes various musical elements:

- Staff 1 (Violins I):** Features a trill (tr) and a crescendo (cresc.) leading to a piano (p) dynamic.
- Staff 2 (Violins II):** Includes a trill (tr) and a mezzo-forte (mf) dynamic.
- Staff 3 (Violas):** Marked with a piano (p) dynamic and a crescendo (cresc.).
- Staff 4 (Cellos/Double Basses):** Includes a trill (tr) and a mezzo-forte (mf) dynamic.
- Staff 5:** Features a piano (p) dynamic and a crescendo (cresc.).
- Staff 6:** Includes a piano (p) dynamic and a crescendo (cresc.).
- Staff 7:** Features a piano (p) dynamic and a crescendo (cresc.).
- Staff 8:** Includes a piano (p) dynamic and a crescendo (cresc.).
- Staff 9:** Features a piano (p) dynamic and a crescendo (cresc.).
- Staff 10:** Includes a piano (p) dynamic and a crescendo (cresc.).
- Staff 11:** Features a piano (p) dynamic and a crescendo (cresc.).
- Staff 12:** Includes a piano (p) dynamic and a crescendo (cresc.).
- Staff 13:** Features a piano (p) dynamic and a crescendo (cresc.).
- Staff 14:** Includes a piano (p) dynamic and a crescendo (cresc.).

The score also includes various performance instructions and dynamics:

- Dynamic markings:** *p* (piano), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), *pp* (pianissimo), *cresc.* (crescendo), *sub. cresc.* (subito crescendo).
- Articulation:** *tr* (trill), *arco* (arco), *sf* (sforzando).
- Performance instructions:** *a 2.* (a 2.), *arco* (arco), *tr* (trill).



# 87 Le printemps.

Ancora più lento.  $\text{♩} = 112$

Fl. gr. I. solo. dolce

Clar. I. solo. espress. e dolce

Viol. div. p senza sord. mf p unis. p div. pp

senza sord. p pizz. mf p

## 87 Ancora più lento.

## 88 poco più mosso scherzando. $\text{♩} = 144$

Fl. picc. Solo. mp

Fl. gr. p mf

Ob. p mf

Clar. p mf

Fag. 1. p mf

Cor. I. II. p mf

Triang. p

Camp. mp

(l'Oiseau.) pizz. p

Viol. p sul D unis. p pizz. p

pizz. p

## 88 poco più mosso scherzando.

2200. 2703

*Solo.*

The musical score consists of four staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and beams. Dynamics are indicated by *f* (forte), *mp* (mezzo-piano), *p* (piano), *dim.* (diminuendo), *cresc.* (crescendo), *pp* (pianissimo), and *mf* (mezzo-forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The score is marked with a *Solo.* instruction at the top. The notation is complex, with many beamed notes and slurs, suggesting a fast and intricate piece.

Tempo I.

The musical score is written for a large ensemble, including strings, woodwinds, brass, and voices. The tempo is marked as *Tempo I.* The score is divided into two systems, with the second system starting at measure 90. The first system contains measures 1 through 89. The second system contains measures 90 through 127. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *a 2.* (second ending). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The first system features a complex arrangement of instruments, including strings, woodwinds, brass, and voices. The second system features a similar arrangement, with the addition of a vocal part labeled *(Les Bacchantes)*. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

Tempo I.

This page of musical notation, page 19, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into systems, with some staves featuring a key signature change (from C major to B-flat major) and a time signature change (from 4/4 to 3/4). The notation is dense, with many notes and rests, and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The page is numbered 19 in the top right corner.

This page of musical notation is for a large ensemble, likely a symphony or concert band, with multiple staves for different instruments and vocal parts. The notation includes treble and bass clefs, key signatures, and dynamic markings such as *f* (forte) and *sf* (sforzando). The piece concludes with a *div.* (diviso) marking, indicating a change in tempo or a new section. The notation is dense, with many notes and rests, and includes various musical symbols such as beams, slurs, and accidentals.



91 L'été.  
Poco meno mosso.  $\text{♩} = 84$ .

in A.  
a 2.  
in A.  
non div.  
div.  
pizz. m.s.  
arco  
pizz.

91 *f* Poco meno mosso.

Musical score for a large ensemble, featuring multiple staves with complex notation, including dynamics (f, p, mf, pp), articulation (accents, slurs), and performance instructions (a 2., in A., div., cant.).

The score is written for a large ensemble, likely a symphony or chamber orchestra, with multiple staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamics. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

Dynamics and performance instructions include:
 

- a 2.* (second ending)
- f* (forte)
- p* (piano)
- mf* (mezzo-forte)
- pp* (pianissimo)
- cant.* (cantabile)
- div.* (divisi)
- in A.* (in A major)

The score is divided into two systems, with the page number 92 appearing at the bottom of the second system.

Musical score for piano, page 23. The score is written for a grand piano (88 keys) and consists of two systems of staves. The first system has 10 staves, and the second system has 10 staves. The music is in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also articulation marks like accents and slurs. The piece concludes with a double bar line at the end of the second system.

Fl.gr.

Ob.

Clar.

Fag.

Viol.

unis.

pizz.

Solo.

mp

f

p

mf

div. arco

div. arco

div.

93 p

Fl.gr.

Ob.

Clar.

Fag.

Cor.

Viol.

unis.

pizz.

2 soli

Altri pizz.

riten.

Solo.

mp

f

p

mf

pp

p

mf

pp

pizz.

unis. pizz.

p

mf

pp

mf

riten.

94

meno mosso. ♩ = 84.

Fl.picc.

Fl. gr. a 2.

Ob.

Clar.

Fag.

I.

II.

Cor.

IV.

Tr-bc.

Tr-bni e Tuba.

Timp.

Triang.

Tamb-no.

Piatti.

Cassa.

Camp.

Arpa.

Viol.

div. a 3

94

meno mosso.

2200, 2703

attacca.

Petit Adagio.

95

Andante mosso. ♩ = 63.

1 Flauto piccolo.

2 Flauti grandi.

Oboe I.

Corno inglese.  
(poi Oboe II.)

2 Clarinetti in A.

2 Fagotti.

I. II.

4 Corni in F.

III. IV.

Timpani.

Arpa.

Violini I.

Violini II.

Viole.

3 soli

Violoncelli.

Altri Celli.

Contrabassi.

div. arco

pizz.

95

Andante mosso.



Musical score for a piano and voice ensemble, page 27. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes various textures: arpeggiated chords, sixteenth-note runs, and sustained chords. The vocal line is marked *dolce cant.* and features a melodic line with a trill. Dynamics include *mf*, *cresc. poco*, and *cresc.* The score is divided into four measures per system.

The musical score is divided into two systems. The first system consists of eight staves, with the top four staves likely representing woodwinds or strings and the bottom four representing the piano. The second system consists of six staves, with the top two likely representing woodwinds or strings and the bottom four representing the piano.

Key musical elements and markings include:

- Dynamic markings:** *cresc. poco*, *mf*, *p*, *mp*, *cresc.*
- Articulation and Performance Instructions:** *espress.* (espressivo), *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano).
- Figural Bass:** The bottom four staves of the second system feature a complex figural bass with triplets and various rhythmic patterns.
- Rehearsal Markers:** The number 96 appears in a box at the top right and bottom right of the page.

First system of musical notation, measures 1-3. The score is written for multiple staves. Measures 1 and 2 feature a *f* (forte) dynamic. Measure 3 features a *p* (piano) dynamic followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. The notation includes various note values, rests, and slurs.

Second system of musical notation, measures 4-6. Measures 4 and 5 feature a *f* (forte) dynamic. Measure 6 features a *p* (piano) dynamic followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. The notation includes various note values, rests, and slurs.

Third system of musical notation, measures 7-9. Measures 7 and 8 feature a *p* (piano) dynamic followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. Measure 9 features a *f* (forte) dynamic. The notation includes various note values, rests, and slurs.

[illegible]

97

Musical score for a piano and violin duo, measures 97-100. The score is in D major (two sharps) and 3/4 time. It features a complex interplay between the piano and violin, with dynamic markings (*mf*, *f*, *p*) and articulation (accents, slurs). The violin has a "Solo" section in measure 98. The piano part includes a "div. a 3." (divided by 3) section in measure 99.

97

113429

*Solo*  
*p*

*p*

*p*

*p*

*I.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*p*

*unis.*  
*pizz.*  
*p*

98

This musical score page contains measures 98, 99, and 100. It is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is D major (two sharps). Measure 98 features a complex texture with various dynamics including *mf*, *mp*, *p*, and *f*. Measure 99 continues the development of these themes. Measure 100 includes a section for the piano with a *mf* dynamic and a section for the strings with *arco* markings and *p* dynamics. The score is marked with a '98' in a box at the top right and bottom right.



This musical score is arranged in three systems, each containing five staves. The key signature is D major (two sharps). The first system includes a grand staff (treble and bass clef) and three additional staves. The second system features a grand staff and two additional staves. The third system consists of five staves. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The score includes various musical notations such as slurs, accents, and phrasing marks. The first system shows a gradual increase in volume across the staves, culminating in a forte section. The second system continues this dynamic progression. The third system features more complex rhythmic patterns and a final forte section.

The musical score is written for piano and orchestra. It consists of two systems of staves. The first system contains 8 staves, and the second system contains 6 staves. The key signature is A major (three sharps: F#, C#, G#). The time signature is 3/4. The dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), and *cresc.* (crescendo). The score features a variety of musical textures, including melodic lines, arpeggiated figures, and sustained chords. The piano part is primarily in the right hand, with some left-hand accompaniment. The orchestra part includes strings and woodwinds, with the woodwinds often playing arpeggiated patterns. The overall mood is lyrical and expressive, with a focus on dynamic contrast and melodic development.

99

Musical score for the first system, measures 1-4. The score is written for a piano and a solo section. The piano part includes a melody in the right hand and a bass line in the left hand. The solo section is marked "Solo" and features a melody in the right hand. Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte). Crescendo markings (*cresc.*) are present in measures 3 and 4.

Musical score for the second system, measures 5-8. The piano part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *cresc.* (crescendo).

Musical score for the third system, measures 9-12. The piano part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *cresc.* (crescendo). The marking "unis. arco" (unison arco) is present above the piano part in measures 10 and 11.

Musical score for a symphony orchestra, page 38. The score is in A major (three sharps) and 4/4 time. It features multiple staves for woodwinds, strings, and piano. The first system includes staves for Oboe II, Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes staves for Flute, Clarinet, Bassoon, and Piano. The third system includes staves for Horns, Trumpets, and Tuba. The score contains various musical notations including dynamics (*p*, *mf*, *f*, *ff*), articulation (*tr*, *pizz*), and performance instructions (*unis. arco*, *dolce*).

Musical score for page 39, featuring multiple staves with various musical notations including dynamics (*p*, *pizz.*), articulation (accents), and instrument markings (Ob. II.).

The score is organized into three systems of staves. The first system includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and a piano. The second system continues the orchestration. The third system includes a double bass staff and a piano staff.

Key musical elements include:

- Flute 1:** Melodic line with accents and dynamics (*p*).
- Flute 2:** Melodic line with accents and dynamics (*p*).
- Oboe II:** Melodic line with accents and dynamics (*p*).
- Clarinet 1:** Melodic line with accents and dynamics (*p*).
- Clarinet 2:** Melodic line with accents and dynamics (*p*).
- Bassoon 1:** Melodic line with accents and dynamics (*p*).
- Bassoon 2:** Melodic line with accents and dynamics (*p*).
- Violin 1:** Melodic line with accents and dynamics (*p*).
- Violin 2:** Melodic line with accents and dynamics (*p*).
- Viola:** Melodic line with accents and dynamics (*p*).
- Cello:** Melodic line with accents and dynamics (*p*).
- Double Bass:** Melodic line with accents and dynamics (*p*).
- Piano:** Accompanying figures with dynamics (*p*, *pizz.*).

# Variation. (Le satyre.)

Alexandre Glazounow.

Allegro. ♩ = 116

1 Flauto piccolo.  
2 Flauti grandi.  
2 Oboi.  
2 Clarinetti in B.  
2 Fagotti.  
4 Corni in F.  
2 Trombe in B.  
3 Tromboni  
e Tuba.  
Timpani.  
Triangolo.  
Tambourino.  
Piatti.  
Cassa.  
Arpa.

Allegro. ♩ = 116

Violini I.  
Violini II.  
Viole.  
Violoncelli.  
Contrabassi.



**A**

à 2  
mp

à 2  
mp

à 2  
mp

à 2  
mp

p

p

Triang. *tr*  
p

Tamb-no. *tr*  
p

Piatti.

Cassa.

**A**

pizz.  
p

gliss.

pizz.  
p

gliss.

pizz.  
p

gliss.

pizz.  
p

gliss.

pizz.  
p

gliss.

m. s.

m. s.

m. s.

m. s.

m. s.

This musical score is for a string quartet and piano, page 42. It features five staves for the string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass) and a grand piano (right and left hands). The score is written in G major and 4/4 time. The first system includes dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The second system includes the instruction *arco* (arco) and *f* (forte). The third system includes *arco* (arco) and *f* (forte). The fourth system includes *arco* (arco) and *f* (forte). The fifth system includes *arco* (arco) and *f* (forte). The sixth system includes *arco* (arco) and *f* (forte). The seventh system includes *arco* (arco) and *f* (forte). The eighth system includes *arco* (arco) and *f* (forte). The ninth system includes *arco* (arco) and *f* (forte). The tenth system includes *arco* (arco) and *f* (forte). The eleventh system includes *arco* (arco) and *f* (forte). The twelfth system includes *arco* (arco) and *f* (forte). The thirteenth system includes *arco* (arco) and *f* (forte). The fourteenth system includes *arco* (arco) and *f* (forte). The fifteenth system includes *arco* (arco) and *f* (forte). The sixteenth system includes *arco* (arco) and *f* (forte). The seventeenth system includes *arco* (arco) and *f* (forte). The eighteenth system includes *arco* (arco) and *f* (forte). The nineteenth system includes *arco* (arco) and *f* (forte). The twentieth system includes *arco* (arco) and *f* (forte). The score is marked with various musical notations, including notes, rests, and dynamic markings.



This musical score is for a piano and orchestra. The piano part is written for a grand piano, with a treble and bass clef. The orchestral part includes a woodwind section (flutes, oboes, and bassoons) and a string section. The score is in 2/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings such as *sf* (sforzando), *mf* (mezzo-forte), and *f* (forte). The woodwind section has a key signature change to one sharp (F#) in the middle of the piece. The string section provides a steady accompaniment with various rhythmic patterns. The piano part is highly technical, with many rapid passages and complex fingerings. The score is divided into two systems, with the first system containing measures 2200-2703 and the second system containing measures 2704-3207. The key signature is one sharp (F#) throughout the piece.

2200, 2703

This page of a musical score is divided into two main systems. The upper system contains the woodwind and percussion parts, while the lower system contains the string parts.

**Upper System:**

- Woodwinds:** The first four staves represent woodwind instruments. They feature complex passages with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p* (piano) and *ff* (fortissimo).
- Percussion:** Below the woodwinds are four staves for percussion: Triang. (Triangle), Tamb-no. (Tambourine), Piatti. (Cymbals), and Cassa. (Drum). These parts include trills (*tr*) and other rhythmic patterns.

**Lower System:**

- Strings:** The bottom two staves represent the string section. The upper staff is for the first violins, and the lower staff is for the double basses. The double bass staff includes markings for *pizz.* (pizzicato) and *div.* (divisi).

The score is written in a key with one sharp (F#) and a 4/4 time signature. It includes various musical notations such as notes, rests, trills, and dynamic markings like *p*, *ff*, and *sf* (sforzando).

1 Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

3 Tromboni  
e  
Tuba.

Timpani.

Triangolo.

Tamburino.

Piatti.

Cassa.

Campanelli.

Celesta.

Arpa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

This page of musical notation is for a large ensemble, likely a symphony or chamber orchestra, with multiple staves. The notation includes treble and bass clefs, key signatures, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The music is written in a complex, multi-measure format, with various instruments and vocal parts. The notation includes many notes, rests, and other musical symbols, indicating a highly detailed and technically demanding piece. The page is numbered 47 in the top right corner.





Musical score for page 49, featuring multiple staves with musical notation, dynamics, and performance instructions. The score includes various musical elements such as notes, rests, and dynamic markings.

Dynamics and performance markings include:
 

- sf* (sforzando)
- mf* (mezzo-forte)
- f* (forte)
- a 2.* (second ending)
- arco* (arco)

Performance instructions include:
 

- Piatti.
- Cassa.

The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of musical notation. It includes several staves. The third staff from the top has a melodic line with a first ending bracket labeled 'I.' and a dynamic marking 'p'. The sixth staff has a dynamic marking 'f' and a 'bacchetta' (mallet) instruction. The bottom staff has a dynamic marking 'f' and a '+' symbol.

Second system of musical notation. The first staff is labeled 'Arpa.' and contains a glissando marked 'p gliss.' in 2/4 time. Above the staff, there is a text instruction: 'Muta C. Dis. Es. Fis. Ges. A. His.'

Third system of musical notation. It includes several staves. The first two staves have melodic lines with dynamic markings 'p cant.' and 'p cant. div. 3.'. The third staff has a dynamic marking 'p'. The fourth and fifth staves have dynamic markings 'pp'.

**102** Più mosso. Scherzando.  $\text{♩} = 144$

A musical score page from a symphony or opera. The top system includes staves for Flg. (Flute), Clar. (Clarinet), Fag. (Bassoon), Cor. I-II (Coronets), and Triang. (Triangle). The bottom system includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The tempo/mood is indicated as "Piu mosso. Scherzando." with a metronome marking of 144. The key signature has one sharp (F#). The time signature is 2/4. The score features various dynamics such as p (piano), pp (pianissimo), and pizz. (pizzicato). There are also markings like "Solo" and "L' Epi." (likely referring to a character or section). The music consists of melodic lines, arpeggiated figures, and sustained chords.

**102** Più mosso. Scherzando.

Musical score for page 103, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The score includes a variety of instruments, with some parts marked *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The notation includes treble and bass clefs, key signatures, and time signatures. A section titled "Pluie de Feuilles mortes." (Rain of Dead Leaves) is indicated, with specific instructions for the strings: *arco* (arco), *mf espress.* (mezzo-forte, expressive), *div. arco* (divisi, arco), and *mf* (mezzo-forte). The score concludes with a *mp* (mezzo-piano) marking.

This image shows a page of musical notation for a piano score. The score is written on multiple staves, including a grand staff (treble and bass clefs) and several individual staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, as well as rests and dynamic markings. The key signature has one flat (B-flat). The time signature is 6/8. The score is divided into measures by vertical bar lines. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The page number 2200 is visible at the bottom center.

Violin I: *mf*, *ff*, *mf*, *ff*, *f*

Violin II: *mf*, *ff*, *mf*, *ff*, *f*

Viola: *p*, *f*, *p*, *f*, *f*

Cello/Double Bass: *p*, *f*, *p*, *f*, *mf*

Triang. (Tutti): *f*, *f*, *f*, *f*, *mf*

Piatti. (Pizzicato): *f*, *f*, *f*, *f*, *mf*

Arco (Cello/Double Bass): *p*, *f*, *p*, *f*, *mf*

Violin I (measures 107-108): *non div.*, *non div.*

Violin II (measures 107-108): *non div.*, *non div.*

Viola (measures 107-108): *non div.*, *non div.*

Cello/Double Bass (measures 107-108): *mf*, *f*, *mf*



This page of a musical score, page 55, contains multiple staves for various instruments and voices. The notation is complex, featuring many beamed notes and rests. The instruments listed include Triang., Tamb-no., Piatti. ordin., and Cassa. The score includes dynamic markings such as *ff*, *sf*, *f*, *mf*, and *sf a2.*. The notation is complex, with many beamed notes and rests.

Moderato.

The musical score is written for a large ensemble, including strings, woodwinds, and brass. It features complex rhythmic patterns, dynamic markings (ff, sf, mf, p), and articulation (trills, accents). The piece concludes with the instruction "(Les danses finissent.)" and "(Obscurité.)".

This page of musical notation is for a 12-part ensemble, organized into three systems of four staves each. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid runs. Trills (tr) are frequently used, particularly in the upper staves. Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are placed throughout the score to indicate volume changes. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the first staff of each system. The time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The first system includes a marking 'a2' in the fourth staff. The second system shows a variety of rhythmic patterns, including some with triplets. The third system continues the intricate melodic and rhythmic development, with trills and rapid runs being prominent features.



Apothéose.

*Apotheose.*

pp

*p*

*dolce*

*dolce*

*p*

*I. dolce*

*p*

*IV. p*

*p*

Apothéose montrant les Constellations qui planent au - dessus de la terre.

The musical score for 'The Rose Tree' is presented in a system of five staves. The first three staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Andante'. The score is divided into two systems, each containing two measures. The vocal parts are written in treble clef, and the piano accompaniment is written in bass clef. The piano part features a prominent bass line with long, sweeping notes and a melody in the right hand. The vocal parts enter in the second measure of the first system and continue through the second system. The lyrics are written below the vocal staves.

107

*pp*  
*pp*  
*p*  
*pp*  
*pp*  
*I. II.*  
*III. IV.*  
*trem.*  
*div.*  
*pp*  
*trem.*  
*pp*  
*dolce*  
*dolce*

107

2200, 2703

Musical score for a piano and orchestra, page 61. The score is in 3/4 time and features a complex arrangement of strings, woodwinds, and piano. The music is in G major and 3/4 time. The score is divided into two systems. The first system contains 16 measures, and the second system contains 16 measures. The music is marked with *cresc.* (crescendo) and *p* (piano) dynamics. The score includes a section titled *(Le rideau tombe)* (The curtain falls) in the second system. The piano part features a prominent melodic line in the right hand, often marked with an 8va (octave up) indication. The orchestration includes strings, woodwinds, and piano.

Allegro.  $\text{♩} = 120$ 

Allargando.

The musical score consists of two systems. The first system (measures 108-117) is marked 'Allegro.  $\text{♩} = 120$ '. It features a piano part with five staves and an orchestra part with five staves. The piano part includes various dynamics such as *ff*, *f*, and *a2.* (second octave). The orchestra part includes woodwinds and strings, with some parts marked *tr.* (trills) and *f*. The second system (measures 118-127) is marked 'Allargando.' and features a piano part with five staves and an orchestra part with five staves. The piano part includes dynamics such as *ff*, *f*, and *8 unis.* (octave unison). The orchestra part includes woodwinds and strings, with some parts marked *tr.* (trills) and *unis.* (unison). The tempo changes from Allegro to Allargando at measure 117.